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often make a good picture in defiance of weak color. This is especially illustrated in the present school of painting in France, where the study of values has produced many painters whose color is not of a high quality, but whose pictures are so well balanced and harmonious in all their relations that they make profounder impressions of strength for their creators than more superficially agreeable works.

#### SCENE PAINTING FOR AMATEURS.

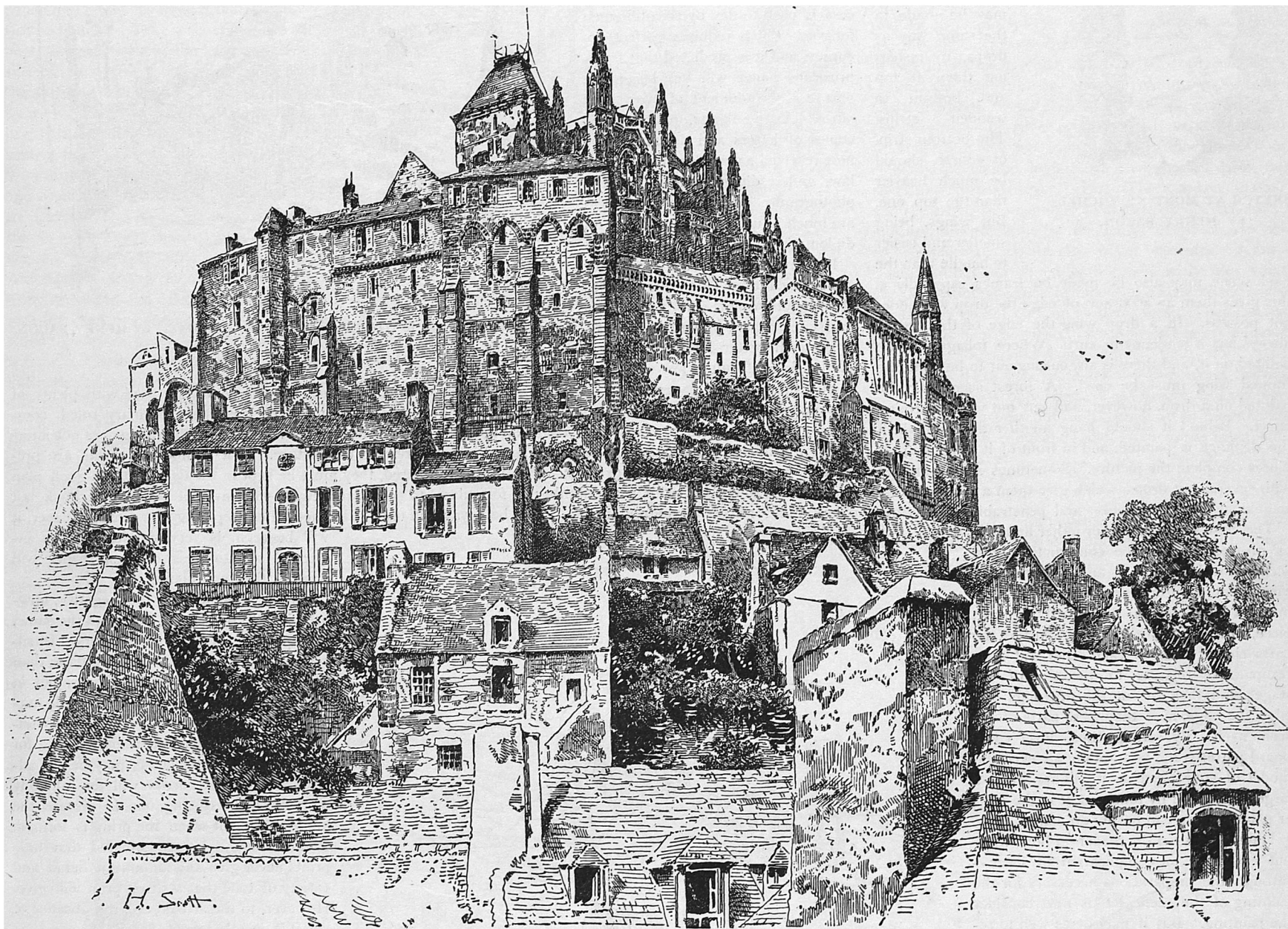
##### IV. PREPARING THE SCENE.

THE drawing of the scene upon the canvas may not strike one as a difficult operation; but to any one unaccustomed to dealing with line and brush-work on a large scale it will be found no child's play. It is with the drawing of architectural masses and details that the tyro will

whether you are painting interiors or exteriors. On the small sketch, or the print, which is to serve more or less as your copy, draw base, horizon and centre lines, which will better enable you to get the various parts of your large drawing in proper proportions. In cases where scenes elaborate in detail are required, it is advisable to bring into the small drawing as much detail as possible, and divide the drawing and the canvas off into corresponding squares. This will simplify greatly the work of enlargement. You can square off the canvas by snapping the lines on to it in charcoal, and they can be easily dusted off with the flogger when the outline of the scene has been put in.

To square off the scene, draw, say, a dozen vertical lines at equal distances over the face of your sketch. Then draw as many horizontal ones at the same distances apart as the height will admit of. On the canvas strike the same number of squares—say about a foot

pounce comes into play. Measure off on a large sheet of paper the exact size of the panel, or a section in the exact size of the frieze, or whatever running ornament you desire. Sketch the figure in charcoal, and draw the outline carefully with ink, in just the proportion it is to figure on the scene. Then prick the outline through with a darning needle, and the "pounce pattern," as it is called, is ready. If an ornament is simply a duplication or a quadruplication of one portion of it, you need only draw the half or quarter; prick the outline, fold the paper, and pounce what you have drawn upon the rest of the allotted space. The pouncing consists simply in holding the design flat against the canvas and following the outline along with the bag, the construction of which has already been described. By putting the bag against the paper the charcoal powder is forced out through the cloth, and leaves the impression of the pinholes in black on the canvas, forming a perfect guide for the painter.



THE ABBEY OF MONT ST. MICHEL. DRAWN BY HENRI SCOTT.

particularly find himself taxed. Fortunately, there are certain mechanical aids upon which he can rely.

To begin with, he should strike a base line, from which all horizontal and vertical lines may be calculated. A horizontal line six feet above the base line will be next in order. These can be made by fastening a cord to a nail at one end of the canvas at a carefully measured point, rubbing the cord thoroughly with soft charcoal, and then making it taut at the other end at a corresponding spot, and pulling it out at the middle and letting it snap back on the canvas. The charcoal will leave a clear black line on the white cloth. As good a way as any for obtaining a perfect vertical line is to hang a charcoal line with a heavy plummet at the end from the top of the scene, and when the cord is exactly true snap it against the cloth.

Having struck your base and horizon lines, and made a vertical one exactly in the middle of the canvas, you have two standard points which will be valuable to you,

each—with the charcoal line. Number the spaces between the lines in the drawing and on the canvas to correspond, and you will then find that the outline will come with comparative ease. If you wish to preserve the drawing free from pencil marks, lay the squares out on a piece of tracing paper through which you can distinguish the outlines.

The squaring done, study the drawing closely, and see what lines and squares the main outlines pass through. Draw them in with charcoal as accurately as possible, and you will find that the minor details will readily fall into place. When the outline has been sketched in with charcoal, go over it with a sable brush, fixing it with writing ink, or, what is better, some Vandyck brown or burnt Sienna, thinned to flow like ink. The outline being quite dry, flog off the charcoal, and the skeleton of your work will appear on the canvas before you.

In painting interior or architectural scenes where certain ornaments are repeated, as in friezes or panels, the

For producing the florid ornamentation of the Italian Renaissance and of French and German architecture of the rococo period, the pounce is admirably adapted. For capitals and bases of columns, when they are arranged on one plane, it is equally useful. It is simply making one drawing do duty for any number. To register the pounce properly, draw a line on the canvas for the top or bottom, and a corresponding one on the paper. This will give a uniform elevation. By cutting one end of the pounce paper close to the edge of the drawing you can make the pounced lines meet without difficulty.

The stencil is another labor-saving device of great practical utility. But it is hardly likely to be of special benefit to the amateur, painting small and not particularly elaborate scenes, for he can make the pounce pattern and free-hand work do all that he requires. Where the scene is somewhat involved in its arrangement of drops and wings, and the same ornaments are repeated

on each, the stencil is valuable. It can, however, be used only for geometrical ornament, and more skill than the amateur is likely to possess is called for in cutting and adapting the plates.

I have proceeded with these suggestions on the supposition that the painter uses drop scenes entirely. The difference between a "drop" and a "flat" scene is that the one is a simple expanse of canvas made to be rolled or hoisted out of use, while the other is a canvas stretched in two parts on substantial frames made to roll on and off in grooves. The drop is by far the more practical and useful for all ordinary scenic purposes. To prepare



SKETCH AT MONT ST. MICHEL.  
BY HENRY BACON.

it you need only to nail the top to a stout strip of wood or "batten" and the bottom to a roller. How this is to be done will be explained by and by. Wings may be made in the same way as drops, by fastening them at top and bottom to wooden strips. The bottom strip, of course, should be much heavier than the top one. But wings, being smaller and easier to handle than the back scene, may also be made on frames, especially as this gives them an accuracy of edge the drop wing does not possess. In a drop wing the edge of the canvas always has a tendency to curl. Where foliage is to be painted on it, and there is any cutting out to be done, the framed wing must be used. A forest scene may be painted on a drop, however, and cut out with charming effect. Behind it should hang another drop, on which the distance is painted, and in front of it wings and set pieces complete the picture. Sometimes scenes are set with several cut drops, which give them a delightful resemblance to the looseness and penetrability of nature.

The best preparation for either amateur or professional for the construction of a scene in which there is any elaborate arrangement of drops and set pieces, is to make a drawing on cardboard of each piece, with due regard to the proportion the parts should bear to each other and their comparative relation to the size of the stage; and then to cut the drawings out, edge for edge, as if they were parts of the scene itself. By setting these little cardboard patterns up, you obtain an excellent model of your scene as it will appear on a larger scale, and by following it in the larger painting, you can hardly go astray.

Having thus led the reader—I hope without confusion or complication of ideas—through the preparations necessary for the painting of the scene, let us next consider the painting. But it may be as well to remark here that the scene, to produce anything like a good effect, should be at least three wings deep, even if the wings are only three feet apart. On a large stage the wings are set from six to twelve feet apart, and are often half a dozen deep. The space between the wings is what is known in theatrical parlance as the entrances. The stage directions for entrances and exits refer to these as right and left entrances. The terms right and left apply to them as supposing the actor to be on the stage facing the audience.

A simple scenic outfit for a small amateur stage would be an exterior landscape, a plain interior and a handsome interior for the more aristocratic episodes of the drama.

A street scene is also of use, and so is a rustic interior. To each scene belong at least six wings—three to a side and three borders. There must be a drop curtain, as a matter of course. With a simple outfit of three scenes nearly any play can be performed, but the better the scenery fits the play the better it will of course be for the

illusion of the drama. If possible, ascertain what pieces are to be performed, and fit your scenery to them. By knowing just what scenes will be demanded, it is generally possible so to design them that they will do duty in the different plays, without gross violation of the artistic proprieties.

JOSEPH F. CLARE.

(To be continued.)

### AMATEUR PHOTOGRAPHY.

#### III.

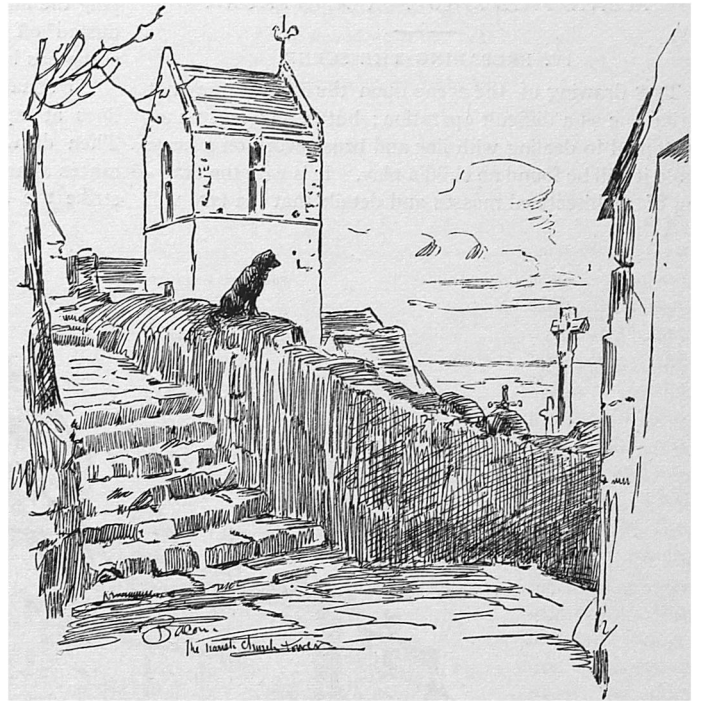
THE blue process, which is by far the easiest method of printing negatives, is due to Sir John Herschel, whose various discoveries relating to photography have been so valuable. It was his custom to use it in copying his astronomical calculations, rather than risk probable blunders by employing a copyist. The process is used to-day by scientific men for work which requires perfect accuracy, and it is predicted that ferro-prussiate paper will yet become a part of the equipment of every legal office. As we know, photographic copies of letters and documents are now received as evidence in courts of law, and a diplomat tells me that photography and the blue process are much in use in making copies of diplomatic papers.

In the June number the amateur was advised to buy, in the early stages of his photographic career, the ferro-prussiate paper prepared for use. It is much better, however, as soon as the first difficulties are smoothed away, to prepare the paper in the studio, as when fresh it is much more sensitive and yields better results. Both experience and advice are united in favor of the following formula for preparing the paper. (It may be remarked here that one of the greatest difficulties the amateur has to contend with is the number of formulas offered him for every photographic step. The best way

Make a second solution :

Citrate of Iron and Ammonia, . . . . .	1/2 oz.
Water, . . . . .	2 oz.

Mix the two solutions together and put in a bottle, which must be wrapped in orange-colored paper and kept in the dark. To sensitize the paper, pour out some of the solution, and with a clean sponge or brush rub it



PARISH CHURCH TOWER AT MONT ST. MICHEL. BY HENRY BACON.

over the surface. Paper should be used with plenty of sizing. For making experiments, ordinary ruled commercial note-paper will serve, as the ruling does not interfere with the picture. If a number of sheets are prepared, they must be kept in the dark. It is a good plan to lay them between the leaves of some large book not in use. The method of preparing the sensitive paper, it will be seen, is very simple, and the increased sensitiveness of fresh paper will warrant the undertaking.

The development of the negative, however it is to be printed, is always the same. The printing in each case differs. In silver printing the print is more intense than it appears after toning and fixing; but in the blue print the image is only faintly outlined after proper exposure. It is impossible to lay down absolute rules for this, for no matter how perspicuous may be the advice, a few experiments will do infinitely more toward assisting one to discern the precise moment when the print is formed. It must always be remembered that blue prints never give the amount of detail and variety of tone that a silver print will give. However, to the artistic eye, the absence of detail is, in other ways, a gain.

When the image becomes faintly outlined the paper has a certain purplish tinge; when the print is plunged into its cold-water bath, the purple tone immediately changes to a deep blue tint, the details coming out in lighter shades. No further instructions can be added. The rest is a matter of personal tact, perception and experience.

The blue process is capable of the most charming effects. There is a certain velvety tone about the prints that makes them extremely agreeable. All subjects are not equally well represented by the blue process, but this is largely a matter of taste. Personally, I prefer interiors with figures, and landscapes with figures, to landscape alone.

But it must be admitted that in draperies there are many half tones lost. However, the amateur should not be advised to undertake any other method of printing until the camera, exposure and the development of negatives have grown perfectly familiar.

When the making of pictures has become a consideration, I would advise the platinotype process, even over



SKETCH OF A FISHER-GIRL AT MONT ST. MICHEL. BY HENRY BACON.

is to choose and hold to some proportions, and allow modifications to result only from personal experience. It will in almost every case be found that the simplest formulas are the best.) Take :

Red Prussiate Potash, . . . . .	1 oz.
Water, . . . . .	3 oz.